

The

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BOOK



The Beatles Book

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EDITORIAL

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John Kelly and Tony Bramwell

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Hi,

Every so often I get a letter which starts off with the sentence "I dare you to print this". Usually, I ignore it because the writer is just pointlessly attacking something the Beatles have done or said.

However, I felt that Sherry Clarkson's letter in the January issue was argued well so I was happy to publish it on our Letters page. Her main point was that it was nonsense for the *Beatles Book* to say that they have avoided prying into the boys' private lives as we have frequently published pictures of them at home and reported what they are doing on a month-by-month basis.

In all fairness, Sherry, I think you are asking me to do the impossible. One cannot edit a publication like *The Beatles Book* and never talk about the Beatles at home or discuss what they are doing, apart from recordings, Television shows and films. Anyway, any photographs or features on the Beatles at home have always received more attention from our readers than almost any other kind of article in *The Beatles Book*.

But I have always tried to avoid going over the top. For example, many magazines and newspapers had married Paul off a dozen times. We have always tried to keep things on an even keel and point out that whilst Jane and Paul were very good friends they were not married. But I don't think we have "pryed" into their lives. Indeed, the Beatles themselves make sure that no one does this. They realised the value of publicity a long time ago and whenever they want to make a splash they know they can do it very easily by dressing up in some new way-out wardrobe, changing their hair-style or coming out with some controversial comment. But, in between the occasions when they do seek publicity, they keep very much to themselves and those around them, like Neil Aspinall and Mal Evans, keep very quiet about their movements.

So, although Sherry Clarkson has a point, I still feel that *The Beatles Book* cannot be accused of over-stepping the mark for the very simple reason that the Beatles would never have let us do so if we tried—which we have not.

I know it must be a terrible disappointment for everyone—and especially the winners—to learn that the Beatles' live show is 'off' for the moment. I'm very sorry about it and I'm sure that the Beatles will do their best to make it up to everyone.

See you next month.

Johnny Dean Editor.





THE OFFICIAL *Beatles* FAN CLUB

National Secretary
FREDA KELLY

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FEBRUARY NEWSLETTER

DEAR BEATLE PEOPLE,

It seems incredible that no less than six years have passed since The Beatles had their very first Number One record hit with the single *Please, Please Me*. That disc arrived at the top of the charts on February 16 1963. At the same time the group was going the rounds of British cinemas and theatres for the first time, their names still way down the bill on a touring show which starred Helen Shapiro.

Three or four years ago The Beatles began to lose their "four mop tops" image, the sort of image which they were quite pleased to let other groups like The Monkees take over for a while.

Much more recently the national press has lost very few opportunities of making headline news of Beatle mistakes and Beatle problems. In some cases these involved professional misjudgements like the opening up and closing down of an Apple shop. In others they involved the private lives of the fellows—John's divorce from Cynthia, Paul's split from Jane.

I don't think we need regret any of the "bad press" the fellows have been getting. There's no reason why the truth should hurt anybody and John, Paul, George and Ringo have always been against false images and half-truth themselves. What really matters is The Beatles' continued devotion to making good music, songs and records which are better than anything else around on the scene. Indeed that's the **ONLY** thing that **REALLY** matters and The Beatles proved that in 1968 by having greater worldwide success with their single *Hey Jude* and their double album than they'd had at the heyday of something called *Beatlemania*!

So what **REALLY MATTERS** today, now, this month, is the next Apple single and L.P. The Beatles are working on.

BEATLE BITS: It was a particularly happy Christmas in the McCartney household when Paul's younger brother Michael (Scaffoldeer Mike McGear) became a proud father of a baby daughter. Mike and Angie decided to call her Benna and she was the centre of attention as the rest of the family gathered together for the holiday Talking of babies (which, Skues me, we were!) it is now three years and about a fortnight since George and Pattie were married at Epsom Registry Office. Wonder which will be the first 1969 headline—"George and Pattie infanticipating" or "Paul to marry —? —". . . .



When you spend up to 10 hours at a time in the recording studio working on new Beatles songs, you have got to keep the mind and the body happy. The meal that George and Ringo are tucking into looks ordinary enough but surely that's a bottle of champers that George is holding up?

Warmhearted and wonderful Christmas party idea from **The Beatles** when they invited Apple staff people and friends to bring their little children to Savile Row and be entertained by clowns and magicians. **Zak Starkey** was there of course. So were Papa and Mama Christmas disguised as **John and Yoko!** . . . **Ringo and Maureen, George and Pattie** plus **Paul and Linda Eastman** were amongst the guests at a party given at her Kensington, West London, home by **Cynthia** and her friend, hotel owner, **Roberto Bassanini**.

FAN CLUB NOTES: Several thousand new Fan Club Members are welcomed to our number this month, Beatle People who took advantage of January's special membership offer. Unfortunately our stock of 1968 Fan Club Christmas Records is almost exhausted now but we're still sending out remaining copies to those who join the Club and those who act immediately will be in time to claim that extra bonus free of charge . . . **BEATLES SUPERPIX** continue to be popular with members **AND NON-MEMBERS** who have read about them here in *The Beatles Monthly*. A total of 14 different photographs are available now and a quick note (enclosing s.a.e.) with **SUPERPIX LEAFLET** somewhere on the outside of the envelope will bring latecomer collectors an illustrated **BEATLES SUPERPIX** leaflet and order form.

Tarrah for now,

FREDA KELLY

National Secretary of The Official Beatles Fan Club



YOUR ALBUM QUERIES

ANSWERED BY MAL EVANS

Last month I told you I'd been ploughing through a huge mountain of mail from *Beatles Monthly* readers on the subject of the recent two-record album set. Of course, many of you asked the same questions so I've been able to choose just 40 favourite queries from your letters for the **WHO-WHAT-HOW** piece which follows.

1. Where was the photograph taken which shows Ringo (bearded) dancing with Elizabeth Taylor?

Answer. During a party at London's Dorchester Hotel.

2. Which Beatle put his lip prints on the album picture poster?

Answer. The lip prints don't belong to any Beatle (Beatles just don't wear lipstick you know!!).

3. Is the cat behind a cushion in one of the colour photographs Paul's Thisby?

Answer. In a word—No!

4. On the poster with the album there's a big picture of someone lying back in a bath. Is it John or Paul?

Answer. Fellow with soap suds all around his head is Paul.

5. There's one very old snapshot showing two boys in black leather gear. It looks as though it might be a picture of two Beatles taken in Hamburg days but the heads are cut off.

Answer. It is indeed an early Beatle pic but not taken in Hamburg. That's Paul with John in Paris.

6. Who does the high "Beach Boys" voices behind Paul on *Back In The U.S.S.R.*?

Answer. John and George together.

7. Who plays the main guitar accompaniment behind John's voice on *Dear Prudence* and what sort of guitar was used?

Answer. John played his own backing here and used his epiphone guitar.

8. How was the violin-like effect achieved at the end of *Glass Onion*?

Answer. Would you believe—with violins!!

9. Who plays piano on *Ob-la-di Ob-la-da*?

Answer. Pianist is Paul.

10. Who says "Thank You" at the end of *Ob-la-di Ob-la-da*?

Answer. Thankful Beatle concerned is John.

11. Who sings the line "Not when he looked so fierce" in a sort of childlike voice on *The Continuing Story Of Bungalow Bill*?

Answer. Wasn't one of the fellows at all, it was Yoko.

12. Who plays guitar (the introduction and accompaniment) behind George's singing on *While My Guitar Gently Weeps*?

Answer. Eddie Clayton—but not the Liverpool Eddie Clayton (remember Ringo was once with the Eddie Clayton Skiffle Group on Merseyside around the first half of 1960 before he began drumming for Rory Storme's Hurricanes).

13. Does Paul play his own piano accompaniment for *Martha My Dear*?

Answer. Yes he does.

14. Which album track has Mal Evans playing a bit of trumpet?

Answer. That's *Helter Skelter* which also has John playing saxophone!

15. Who plays acoustic guitar behind Paul on *Blackbird*?

Answer. Paul himself. He recorded the accompaniment first and then did the vocal.

(continued on page 10)

Just shows you how they've changed. When I first looked at this picture of the Beatles taken right in the middle of recording one of their new songs, I thought it was George on the right. Then, of course, I saw the steel-rimmed specs!







To look at this photograph, you would think that Paul had great big feet. But it's just the camera deceiving us.

YOUR ALBUM QUERIES

(continued from page 7)

16. How does George get that funny nasal effect on his voice midway through *Piggies*?

Answer. I don't want to get too technical about this so let me just say that his voice had to be filtered through special studio equipment to create that effect.

17. Who plays guitar accompaniment behind Paul on *Rocky Raccoon*?

Answer. Again it's Paul himself and again the singing and playing were recorded at separate times.

18. Who plays harmonica on *Rocky Raccoon*?

Answer. John.

19. Who plays that honky-tonk piano bit at the end of *Rocky Raccoon*?

Answer. Our record producer George Martin.

20. Who plays Hammond organ on *Don't Pass Me By*?

Answer. Nobody plays an organ but the sound you mean comes from a specially prepared piano played by Ringo.

21. What instruments are behind Paul on *I Will*?

Answer. Normal Beatles line-up here with John on skulls!

22. Who does the "2-3" count-in at the start of *Yer Blues*?

Answer. Ringo.

23. Did Paul write *Mother Nature's Son* while he was on his farm up in Scotland? It sounds as though he was inspired by his surroundings?

Answer. I know what you mean about the atmosphere of the words but John and Paul wrote this while they were in India about this time last year.

24. Details please of the backing on John's rocker *Everybody's Got Something To Hide Except For Me And My Monkey*?

Answer. No additional musicians here, just the usual Beatles line-up.

25. Whose idea was the extra ending for *Helter Skelter* and who shouts at the very end of it "I've got blisters on my fingers"?

Answer. The extra ending was a joint idea really and none of the fellows can remember who suggested it first. The blistery voice belongs to Ringo.

26. Is Ringo's drumming speeded up in some technical way at the end of *Long, Long, Long*, or did he really play as fast as that?

Answer. He really played as fast as that!

27. Does George Martin play piano on *Revolution 1*?

Answer. No—it's Paul at the piano again.

28. How did Paul make his voice sound like an old gramophone record for the words "Now she's hit the big time" in *Honey Pie*.

Answer. Technical trick. Highly secret!

29. What brass instruments are there on *Savoy Truffle*?

Answer. Two baritones and four tenors.

30. Whose voice says "Number Nine" at the opening of *Revolution No. 9*? It sounds like John or Mal. Is it the same voice later on?

Answer. Yes, the same voice all through but it doesn't belong to me or John. It was taken from an educational record from library stock.

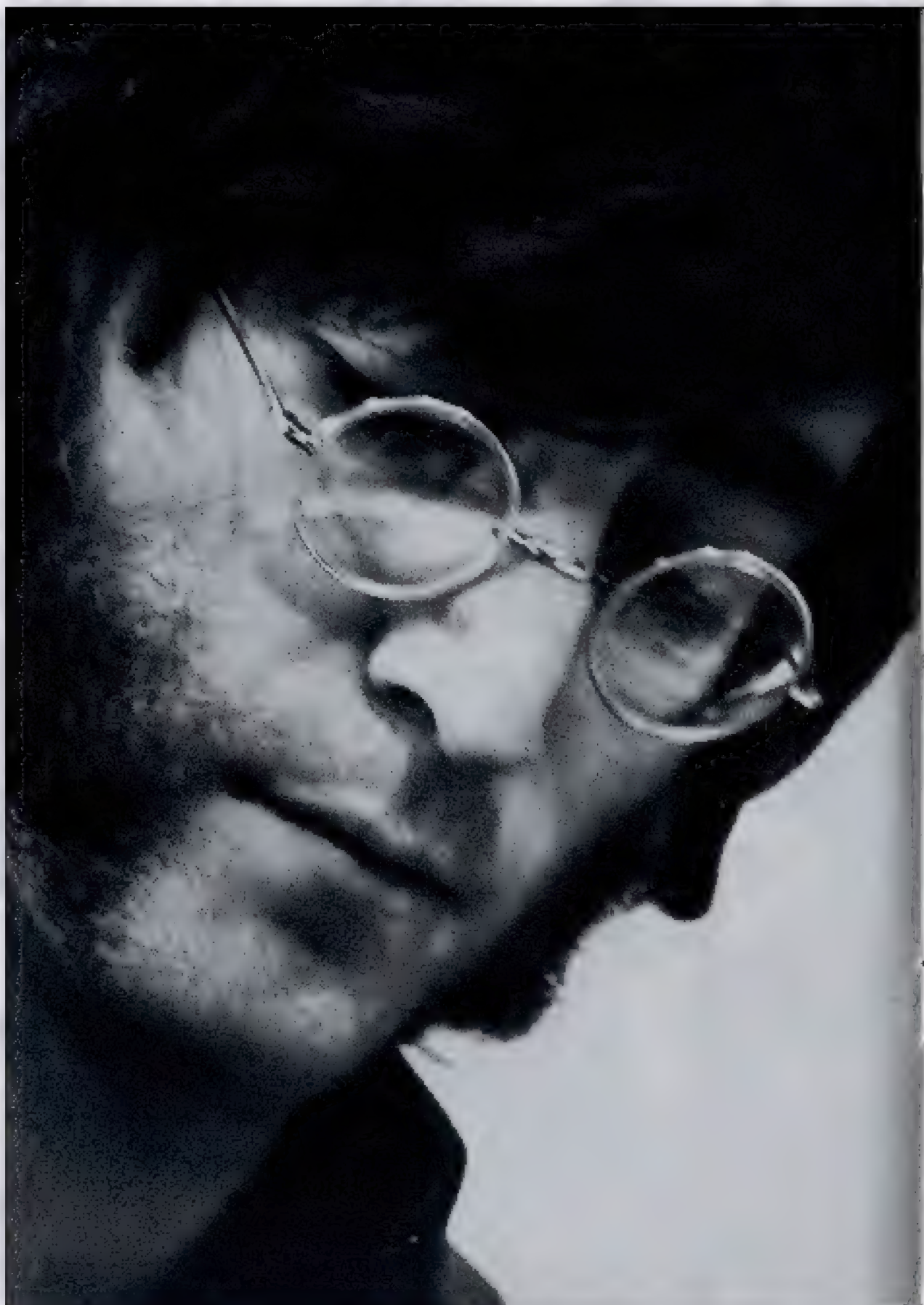
31. Before *Revolution No. 9* you hear a bit of conversation with someone saying to George: "I'd have brought some claret for you, George, but I forgot. I'm sorry. Will you forgive me?" The voice didn't sound like Neil's or Mal's.

Answer. That's because it wasn't Neil's or mine! It was Alistair Taylor's voice. Alistair is office manager of Apple.

32. Did George Martin do that beautifully warm orchestral arrangement for Ringo's *Goodnight*?

Notice the beginnings of a beard on Paul's face?





Answer. Yes, he did.

33. Did Paul make a mistake when he was recording the vocal of *Ob-la-di Ob-la-da*? towards the end Desmond stays home to do his pretty face instead of his wife, Molly, the band singer?

Answer. No mistake. Just a twist-around of the verse which comes earlier on.

34. Who plays an organ on *Cry Baby Cry*?

Answer. Nobody. It's a harmonium played by George Martin.

35. Who plays the harpsichord (or is it a doctored piano?) on *Piggies*?

Answer. It is a harpsichord and the player is George Martin's assistant whose name is Chris Thomas.

36. What are the extra instruments heard on *Dear Prudence*?

Answer. Apart from the normal line-up of guitars and drums, you hear Paul on the piano and playing a flugel-horn, John and I on tambourines and a whole crowd of us including Jackie Lomax and Paul's cousin John lending pairs of hands for the clapping.

37. Why did you release the album set in stereo first and not in mono until later?

Answer. We didn't!! The fact is that for the first week or two at the end of November the factories just could not keep pace with the public's demand for copies of the album. So in some places you'd find a record shop had only stereo copies available because fewer people choose stereo and the really big demand is still for mono records.

38. Who plays what on *Long, Long, Long*?

Answer. Other than the usual instrumentation we had George playing acoustic guitar and Paul on Hammond Organ.

39. Is the chorus on *Goodnight* just the Beatles singing. It sounds like far more than four voices in the background.

Answer. It is far more. Eight in fact. Four boys and four girls who were brought in to add the backing voices.

40. Who was first to make another recording of a song from *The Beatles* to put out as a single?

Answer. We heard of several all at once. Including the Marmalade doing *Ob-la-di Ob-la-da*, Cliff Bennett singing *Back In The U.S.S.R.* and the Vic Lewis orchestra and singers doing versions of *Goodnight* and *Julia*.

BACK ISSUES

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George is concentrating more on music which can be played on his guitar these days than on his sitar.









LETTERS from Beatle PEOPLE

Remember to send your letters to our New Address at 58 PARKER STREET, LONDON, W.C.2

Dear Mr. Dean,

The new LP is even better than *Pepper*. It has far more beautiful uncomplicated poetic songs. I love it, especially *Blackbird* and *Martha*.

Having said that, let me say that I object to the nude capers, simply because they give the knockers a chance to say that the Beatles can no longer sell on merit and need to draw attention to themselves with cheap, silly gimmicks. That isn't true. I know, but I can see that that is exactly how it might look to some people, especially those who hadn't heard the fantastic new album. I don't know what other fans think, but I am sure that if enough of them objected to the Pantless Ploy the Beatles wouldn't do it again. They're supposed to be musicians, not a strip club act.

Phillippa Dean,
Edinburgh.

Dear Johnny Dean,

After reading your December editorial, I am just wondering how long it will be before the name of *The Beatles Book* is changed to *The Lennon and McCartney Book*! Referring to the new double album, you write: "... I find the Beatles' creativity—or should I say Lennon and McCartney's creativity—staggering. . . . assisted now by George and Ringo. . . ." I'm sure John and Paul would never take such a patronising attitude to George and Ringo! Of course nobody in their senses would want to deny the superior musical talent of John and Paul. But, after all, this is only part of the magic that goes into the making of any Beatles record. The other, equally important part, springs from the wonderful one-for-all-and-all-for-one togetherness of the group as a whole, their unjealous friendship and reliance on each other which obviously means so much to each of them. It is this togetherness which gives to all their music that very special happy warmth and depth of feeling that so completely distinguishes Beatles records from all the rest.

Doubtless the new double album would still be a musical masterpiece even without the "assistance" of George and Ringo, but it certainly wouldn't be that unique work of art—a BEATLES record!

I would like to say thanks to all four for yet another marvellous Beatles operation, and particular congratulations to the newest recruit to the brilliant song-writing team for a really great first solo composition. Carry on, Starkey!

(Mrs.) M. Thompson,
13, Raynham Avenue,
Manchester M20 0BW.

Dear Johnny,

These are the results of the poll that I held in the December issue of *Beatles Monthly*.

I wish to thank each and every one who wrote to me, I was thrilled with the amount of mail I received.

I also want to say a big "THANK YOU" to you, Johnny (Dean), without you this poll wouldn't have been possible.

Now without further preamble the results:

3 Favourite "B" sides:

Revolution, 3,000 votes; *Strawberry Fields*, 2,989 votes; *The Inner Light*, 2,978 votes.

3 Favourite "A" sides:

Hey Jude, 3,560 votes; *Penny Lane*, 2,998 votes; *All You Need Is Love*, 2,990.

The favourite "Magical Mystery Tour" song was *Fool On The Hill*, which received 3,100 votes, *Flying* was a very close second with 3,096 votes. In the films "Help!" won by an overwhelming amount. "Help" 3,500 votes, "A Hard Day's Night" 500 votes.

LP's:

Please, Please Me: *Anna*, 2,986 votes.

With The Beatles: *Roll Over Beethoven*, 2,802 votes.

Hard Day's Night: *And I Love Her* and *I Should Have Known Better*, 2,800 each.

Beatles For Sale: *8 Days A Week* and *No Reply*, both received 2,876 votes.

Help!: *You've Got To Hide Your Love Away*, 2,986 votes.

Rubber Soul: *Girl* and *Norwegian Wood*, both received 3,000 votes.

Revolver: *Here, There, And Everywhere* and *For No One*, both received 2,808.

Sgt. Pepper: *Lucy In The Sky* and *A Day In The Life*, both received 3,105 votes.

The Beatles: *Ob-la-di-Ob-la-da*: *I'm So Tired*; *Julia*: *Back In The USSR*; *Martha My Dear*: *Revolution No. 9*; *While My Guitar Gently Weeps* and *Cry Baby Cry*; these eight all received 3,300 votes.

The favourite LP of all time was undoubtedly *The Beatles* with 3,000 votes. *Sgt. Pepper* was second with 2,989 votes and *Revolver* was third with 2,976 votes.

Thank you once again, I hope these results are of interest to Beatle people. I know that it was fascinating reading all the letters. What about having the Beatle's fave songs some time?

Every Good Wish,

Miss Wendy Sandiford,

23, Naseby Road,

Luton, Bedfordshire.

(Beatle person 125316).

Dear George,

This is just a small note to say how much I love your first solo effort, and I mean the *Wonderwall* LP. It is brilliantly written and produced. And you were so right when you said "You can't deny Indian music, it will win out in the end". I only hope that you will never leave it completely behind. Remember you said "I think it can be integrated into The Beatles quite nicely if I can keep improving". Well, so far it has been integrated into The Beatles very successfully, and you can, and will keep improving! So, George, please include a wee bit of Indian music in the next Beatles LP. But, George, that does not mean I don't like your *While My Guitar Gently Weeps*, *Piggies*, *Long, Long, Long* and *Savoy Truffle*, 'cos I do, George, I do, but I do like your Indian music too!

Anyway, THANK YOU for all the pleasure you have given to me with *Wonderwall* and your other compositions.

Oh yes, I've only one complaint about *Wonderwall* and that is that the track *Crying* is too damn short! It really is a lovely piece otherwise, though.

Much love for a successful 1969.

love,

Joanna Thomson,
Kingston,
Gilmerton Road,
Edinburgh 9.

Dear Mr. Dean,

I would be very appreciative if you (or someone on your staff) would ask either John or Paul whether this break away from the brand of music they illustrated on their *Sgt. Pepper* album is their present policy and, if so, whether this is permanent.

To be completely honest, I am not particularly impressed by their latest LP. It really will be a big disappointment if they do not record LP's like *Sgt. Pepper* in the future as I regard it as the greatest thing ever to emerge in the history of pop music.

At the same time, I do think that George Harrison's song-writing has improved immensely. His composition *While My Guitar Gently Weeps* is well up to the composing standard of John and Paul.

Secondly, the boys should release more singles, about three or four a year and two or three LP's annually. If they did this it would pay them well at the end of each year and it's a good guarantee that much of the criticism they receive today would be

quickly forgotten. This year they have released a mere two singles and one of these is not up to the usual Beatles standard.

After all the criticism I would like to compliment them for a really good double-sided Christmas record, and I am very thankful to the Fan Club for their kindness.

Yours sincerely,

Peter McCandless,
74 Maypole Park,
Dromore, Co. Down, N.I.

Dear Johnny,

Every time the Beatles write and record a song several identical copies by various artistes are immediately in the charts. I have three things to say about this. I think it is disgusting that:—

- (a) So many "musical performers" must make their living, like parasites, out of other people's talent.
- (b) That there are people with enough bad taste to buy a copy (an exact one) instead of the original.
- (c) That this hasn't been banned yet.

I couldn't go out and copy one of Charles Dickens' books word for word, publish it "by Sheila Skillman" and calmly take the profits from its sale, could I? No! Then why do you get the equivalent in music today when there happens to be a brilliancy around like the Lennon/McCartney songwriting team?

Now, don't get me wrong. I am not putting down people like Joe Cocker, who take a composition already performed and change it to what they personally think is good. That is art—it comes from the imagination. But not when somebody copies other people's thoughts and expressions.

It's the same with "artists" who copy photographs and other people's original paintings. Where is the "art" in that? No imagination or expression comes from the "artist" concerned. And the same with music. I could shoot all the people who have recorded *Oh-la-di Oh-la-da* exactly the same as the Beatles, and who reach the charts. How dare they? If they are musicians, why can't they thrive on their own efforts?

I wonder if the Beatles feel the same. Do they like their musical works of art taken and copied exactly, earning the person concerned money for doing it?

Sheila Skillman,
134 Felstead Road,
Orpington Kent.





A RETURN VISIT

by
FREDERICK JAMES

Nearly five years ago *The Beatles Monthly Book* paid a visit to the headquarters of The Beatles Official Fan Club which, in those days, operated from an office in a tiny side-street of London's famous Soho.

Early in the New Year I decided to take a new look at the 1969 Club, now run by Liverpoolian Freda Kelly from offices in central Liverpool which have the ultra-simple postal address of P.O. Box 12, Liverpool 1.

MAIN BASE

Freda told me there were many reasons for shifting the club's main base back to Merseyside—not the least being that Freda has married a local guitarist up there and has started to raise a family. "Working in Liverpool lets me keep in close touch with the lads' families too" she declares. "I can see them when they come visiting and I can pick up mail from their parents to be answered from the office. There's always a lot of overseas mail from fans which seems to go

to the homes of various Beatle parents. They all do what they can to reply with photographs and I get particularly heavy demands for pictures from Mrs. Harrison and from Ringo's mum."

At the height of Beatlemania Freda had a register of 80,000 current Beatle People. Many of these have dropped out of the club although it's obvious that they still buy the group's records since sales of albums and singles in 1968 have never been higher. Today Freda's staff, including Elsa and Edith, who are her most permanent full-time helpers, keep in contact with just over 30,000 fan club members, provide information to 40 area secretaries, who look after each county's members throughout the United Kingdom on a voluntary spare-time basis, operate the club's immensely popular telephone answer service giving quick replies on thousands of Beatle queries and service with up-to-date news more than 40

fan club branch presidents, directors and secretaries in as many countries around the world. It's an impressively vast, yet smoothly friendly organisation, linking up several million Fan Club Beatle People at home and abroad.

Since the club began seven years ago there has been only one increase of annual subscription, from five bob to seven and sixpence. According to a recent survey in one of the weekly pop papers, The Official Beatle Fan Club is one of the nation's most efficient, helpful and reasonable.

ALL GONE UP

"Since 1962 the price of everything from stamps and phone calls to printing and office costs like lighting has gone up. If we'd kept to the original five bob sub. we'd have had to charge about three bob extra for the annual Christmas Record and that wouldn't be right" explains Freda "The Beatles have always helped to pay towards the cost of running the club because they wanted it to be a good one and weren't interested in making a profit. We still get financial help from NEMS but we're trying to keep our requests as low as possible."

One new Fan Club service which works well in two ways—helping to increase club income and providing a very popular souvenir to members as well as to the public—is the recently launched range of photo-

One of my favourite photographs of John, Ringo and Paul, taken in Austria while they were filming 'HELP'.

graphs sold under the Beatles Superpix banner.

Says Freda: "The lads are always very keen about watching how things are going. They read every line of *The Beatles Monthly Book* and they see all the photos we use. Until we set up the Beatles Superpix scheme they were conscious of the fact that the fan club hadn't got a wide enough range of up-to-date photographs to offer. Now that's all changed."

What does a new member get when he or she has sent in the initial year's subscription? Freda sends out a photo, a club membership card, a handwritten letter of welcome from John, Paul, George and Ringo plus a wonderful little booklet loaded with facts and portraits. The booklet tells the story of The Beatles from their schooldays listing every important date from TV and tour appearances to record releases all the way through from 1962. And it has pages giving personal data about each Beatle. Instead of being roughly duplicated the booklet is properly printed and makes an ideal reference volume for any true fan and follower of the group's busy career.

MEMBERS' MAILINGS

Apart from writing her monthly Newsletter pages for each issue of *The Beatles Book*, Freda organises two or three full-scale mailings to members each year—at Christmas there's the special free disc to go out to every-

one and in April there's the year's other free bonus to be distributed along with the annual subscription renewal reminder. The spring bonus has taken the form of a giant full-colour photo poster for bedroom walls in the past two years and Freda plans something similar for 1969.

HONESTY

"If all of us didn't enjoy our work we wouldn't be here" she says with honesty. "This is not just a routine office job. I take lots of stuff home to answer and I get a real kick out of keeping in touch with Beatle People".

One way in which Freda cuts down on avoidable administrative work is to fix May 1st as the date upon which all subscription renewals fall due regardless of when each member joins.

"At the moment this gives new members the benefit of extra months without extra payment. Those we enrol now won't have to renew until May 1, 1970. It isn't unfair on those who join later in the year, July or September for instance, because we still send out the same parcel of club items including the spring poster and the Christmas disc, the year's most valuable souvenirs. Actually non-members offer us ten bob and even a pound a time to get hold of the Christmas Record but we refuse because it's really exclusive to members and it's a priceless souvenir to keep forever not

an item to sell outside."

How have members' attitudes changed over the years? Freda says that her Club has far more ex-teenage members than most clubs. Many pass the age of 20, get married and still belong. Like Freda, they remain faithful to The Beatles.

"You see we don't cater for a special age-group like the clubs that just sell every souvenir under the sun for profit and take as much cash as they can from the younger kids. We're an information service, a good solid link between Beatles and Beatle People and I think that's why so many older fans have stayed with us to be joined by 9, 10 and 11-year-old newcomers over the years."

BEATLES' INTEREST

Finally, how about The Beatles' own involvement with the Club? Are they as interested as ever in seeing their Fan Club flourish?

"If they weren't they wouldn't have made six Christmas records in a row, each one taking more and more time and effort. You know I firmly believe that if the club had fewer members, just a thousand or two, the lads would insist upon writing individual reply letters to every member's query. As it is they know it wouldn't be fair to answer about one in 50 letters and to do more than that would take up time they need for recording and composing".

F.J.

How have they changed. George looks incredibly ordinary in this old photograph taken five years ago with Dusty Springfield. Quite unlike his modern-day self.





DOUBLE ALBUM ALPHABET

BY KEITH POWDITCH

- A is for Apple, Britain's greatest label
- B is for the Beatles, proving they're still able
- C is for John's "Cry Baby Cry"
- D is for old Ringo's "Don't Pass Me By"
- E is for John's "Everybody's Got Something To Hide Except For Me And My Monkey". Phew! what a title
- F is for the Flamin' critics, who still think they're junky
- G is for that Onion that's made of glass
- H is for Paul's "Helter Skelter" gas
- I is for Paul's romantic "I Will"
- J is for John's "Julia", the soft-sounding bill
- K is for "Kurumb's", a hasty summing up
- L is "Long Long Long", George's rooting up
- M is for Paul's "Martha My Dear"
- N is for "Not Guilty", the one that we won't hear
- O is for Paul's "Ob-la-di Ob-la-da"
- P is for "Piggies", George's non-sitar
- Q is for the quell the LP's bound to make
- R is for the "Revolution's" nobody will hate
- S is for Sadie, that sexy bit o' stuff
- T is for "I'm So Tired", that John scraped off the cuff
- U is that in "Bungalow Bill"—one of the album greats
- V is for the various tunes compiled in a 12-inch space
- W is for George's guitar while it Gently Weeps
- X is for the cross through Mary Jones' face, no more to be released
- Y is for "Yer Blues" which John sings out so loud
- Z is for "Ze Finish", blimey what a crowd!

Don't Condemn John

pleads an American Beatle Person

I, for one, am fed up with people who are condemning John Lennon for his actions over the past few months. I suppose it is much easier to unthinkingly condemn a person than to try to understand him. I do not, however, condone what John has done. While most divorces are necessarily quite messy and difficult, John's was even more so.

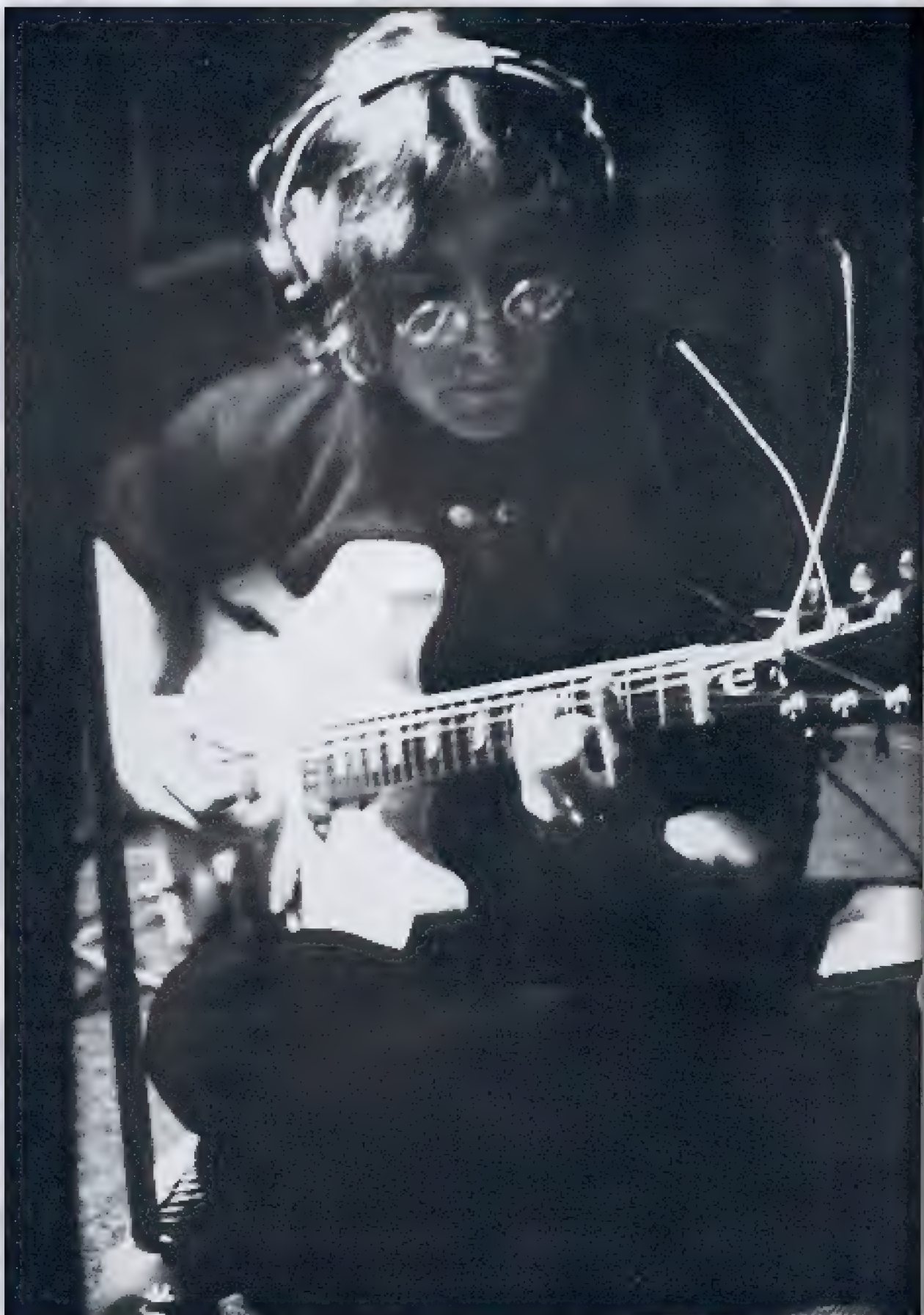
I do not know what went on in John and Cyn's private life and it is none of my business, and it is not up to me or anyone else to pass judgment on them. Everyone wants happiness and we all try to attain it as best we can.

I have a feeling that John has never been truly happy and if Yoko Ono or anyone else can make him so then I think he is entitled to that chance. While I do not exactly agree with Miss Ono's artistic tastes, I do not know her personally and I will not judge her on the basis of her art. I have always considered John to be a beautiful person with good and honest instincts, and I have always admired him as a person and as an artist. I see no reason to change my views now. John Lennon is not perfect (which is what many fans may expect of him) but I have yet to find someone who is without flaws.

I sense that Paul is not happy either and it makes me sad because I wish there were something I could do to help. The Beatles have truly given so much in terms of entertainment and pleasure and they have got so little in return. They have been doing all the giving and the fans have been receiving. In a world so devoid of love and happiness, the Beatles are one bright spot in all our lives. I suppose that the Beatles may find it difficult to believe that strangers can care about them as people and appreciate that for what they are. But I know that I care and I have cared for five years. If I could wish the Beatles one thing in the New Year it would not be for more hit records or monetary gains. They will have those anyway! No matter what happens to them as people. But I sincerely and wholeheartedly wish them LOVE, HAPPINESS & PEACE forever because they truly deserve it.









THE NEWS BEATLE NEWS

TV SHOW MYSTERY

After a magical mystery tour of on-and-off press stories, January 18 was finally cancelled as the latest and most frequently quoted date for the making of The Beatles' much-delayed TV show.

The Beatles spent more than a fortnight from January 2 in Twickenham Film Studios preparing for the colour videotaping of what promised to be a 90-minute TV spectacular in the form of a "live" performance given to an invited audience. Within the first 12 days at Twickenham the group had written and rehearsed eight new songs for the show.

Although an earlier plan to have a full-scale audience of up to 1,500 people present during the making of the programme was scrapped, special arrangements were made to provide seating for 50 pairs of Lucky Dip contest winners (readers of *The Beatles Monthly Book*) plus about the same number of Fan Club Area Secretaries and their guests.

During the first week of January Paul was talking about the possibility of making the show on location in Africa or "somewhere just as sunny". Indeed it was The Beatles' strong desire to make the show out of doors which led to the cancellation of the January 18 production date. Nowhere suitable could be found in good time. Various other possible locations abroad have been mentioned but *Beatles Monthly* understands that there is NO likelihood of the performance and TV show being recorded in America despite a wild spate of rumours to that effect.

Even after the January date had been put off, The Beatles went on working at Twickenham, readying their eight new numbers and other TV show material. This suggests that whilst everything was shelved so far as an immediate production is concerned, the group continues to be keen on the theory of making such a show.

George's Apple Musical

At his home and at the Apple offices George has spent most of his January evenings with Apple publicity man Derek Taylor with whom he is writing a stage musical which is to be based on day to day happenings in the Apple offices. Set in Derek's press office, the musical will have story by Derek and songs by George.

Centrepiece of the musical could well be Derek's own desk which has on it a sign to remind him of his days with the Royal Army Education Corps: "Sgt. Taylor, R.A.E.C.". Since his office is also reputed to have in it some of the prettiest and most mini-skirted (should that be LEAST?) birds in London, the setting sounds just right for a good-looking good-sounding musical!

APPLE'S NEW CROP

A new Scottish group called White Trash has just made its disc debut with a rush-released Apple Records single. Top-deck title is *Road To Nowhere* and the producer is Tony Meehan.

Although Apple's first Mary Hopkin album is complete, label executives do not expect to schedule it for release before March because the sleeve has yet to be designed. Tracks for the LP include Mary's version of *Love Is The Sweetest Thing* plus a pair of Donovan numbers, *Lord Of The Reedy River* and *The Pebble And The Man*. Another of her album songs, the Nilsson composition *The Puppy Song*, is a possible "A"-side for the next Mary Hopkin single but at presstime no final decision had been taken. Apple plan February release for Mary's *Those Were The Days* follow-up.

STOP PRESS

RINGO starting work immediately on his film with Peter Sellers "The Magic Christian" PAUL still letting his beard grow free and wild The riff that PAUL gave to a bandleader in Portugal when he was vacationing there recently could earn the bandleader up to £20,000! Still no recording studio plans for the fellows so no release date can be forecast yet for next BEATLES single or start of work on group's first 1969 LP album Still no fresh progress on BEATLES next film although the making of their third movie is a 1969 priority job.

◀ No one loses himself more in his music when he is working in the recording studio than John. He wrote five new songs for the Beatles new LP in one evening recently.

TWO VIRGINS SMILE

"Two Virgins" and "Smile", the pair of extraordinary films made by John and Yoko may be screened in Britain later this year. Meanwhile more im-

mediate plans are being made to expose both films in so-called "arthouses" (specialist cinema chains) and college circuit theatres throughout America.

DO YOU HAVE GHOST WRITERS? Tony Bondad of Florida asks The Beatles

Are you SURE you don't have ghost writers? Having just heard your new double album, and playing it over and over, I can't see how just 4 guys could write such a variety of songs.

I am dearly in love with *Ob-la-di Ob-la-da*, *Bungalow Bill*, *Rocky Raccoon*, *Don't Pass Me By*, *Revolution 1*, *Goodnight*, *Birthday*, *Martha My Dear*, *Honey Pie*, *I Will* and *Hurray, Hurray* for George. I love all of his songs and I'm very glad he's forgotten the Indian influence for the moment. Cheers to Ringo too. This double album is very different. In it I hear shades of Dylan, Negro blues singers, Sergio Mendes & Brazilia 78, Beach Boys and *Yer Blues* reminds me of Elvis' *Heartbreak Hotel*!

Am I nuts? I see *Piggies* as true to life! I also see shades of Walrus in *Glass Onion*, shades of *I'm Only Sleeping* in *I'm Tired*. Shades of *When I'm 64* in *Honey Pie* shades of Brazilia 68 in *Dear Prudence* and *Julia*. I couldn't believe Ringo was singing *Goodnight*. So different for dear Ringo. All I can say is this—no, just 4 guys couldn't write such a variety of songs that has us fans flying!

But 4 guys like Paul, George, Ringo and John can do anything!!

THE FIFTY WINNERS

Here are the names and addresses of the fifty winners who should each have received a double ticket for the Beatles live performance in January.

However, as we have already reported on the previous page, the show has now been put off.

I am very happy to tell you that the Beatles have decided that each winner will receive a consolation gift, if no new show date is fixed.

S. Spink, 14c Alexandra Mansions, West End Lane, London, N.W.6.
J. Grove, 18 Marsh Walk, Wisbech, Cambs.
C. Hannant, 1 Princes Square, Hove 3, BN3 4GE, Sussex.
V. Massey, 4 Elaine Avenue, Moston, Manchester 9, M9 2BA.
H. Ralston, 10 Red Road Court, Flat 62, Balornock, Glasgow, N.I.
P. Wagstaffe, 283 Daws Heath Road, Thundersley, Benfleet, Essex.
R. Morgan, 34 Whitmore Drive, Moor Nook, Preston, Lancs.
P. Sullivan, 208 St. Fagan's Road, Fairwater, Cardiff.
P. Stanley, 31 Mere Lane, Rochdale, Lancs.
C. Hedger, 42 Potterne Close, Wimbledon, London, S.W.19.
D. Lynch, 79 Means Drive, Burradon, Dudley, Northumberland.
K. Taylor, 4 Spa Terrace, Fenny Bridge, Huddersfield, HD8 0HD, Yorks.
A. Cox, 98 Blythswood Road, Seven Kings, Ilford, Essex.
A. Manser, Albert House, 4 Soar Terrace, Morriston, Swansea, Glam.
D. Stark, 6 Jeumont Way, Stanmore, Middlesex.
K. Brewer, Cove Cottage, Whitwell, Ventnor, Isle of Wight.
P. Steele, 24 Brockhurst Street, Fulbrook, Walsall, Staffs.

B. Shurden, 105 Mottershead Road, Wythenshawe, Manchester 22.
S. Stonham, 17 Eric Street, Mile End, Bow, London, E.3.
Mrs. Poole, 41 Woodhall Road, Colinton, Edinburgh 13.
R. B. Wilkinson, Henock House, Westcote Barton, Oxford.
M. Chapman, 30 Hastings Road, West Ealing, London, W.13.
R. Graham, 113 Sandon Road, Fordhouses, Wolverhampton, Staffs.
G. Milner-Walker, 19 Purley Bury Close, Purley, Surrey, CR2 1HW.
A. Thomson, 92 Monastery Drive, Solihull, Warks.
P. Lord, 7 Homer Road, Croydon, Surrey.
A. Goble, 15 Mortlake Avenue, Red Hill, Worcs.
G. Miller, 10 East Hall, Feltham, Thetford, Norfolk.
L. Kirk, 10 Church Road, Wayne, nr. Sutton, Hull, E. Yorks.
C. Brooks, 55 Houston Road, Forest Hill, London, S.E.23.
J. Plant, 1 New Buildings, Stourmouth, Canterbury, Kent.
O. Graham, Post Office Stores, East Hanningfield, Chelmsford, Essex.
K. White, 233 Great Cambridge Road, Enfield, Middlesex.
D. Robinson, 21 Sharphill Road, Edwalton, Nottingham.

M. Henshaw, 77 Kimberley Road, Nuthall, Nottingham NG 16 1DD.
S. Thornton, 262 Old Ford Road, Bow, London, E.3.
L. Tyler, 33 Robinson Road, Bethnal Green, London, E.2.
S. Brough, 48 Brown Street, Macclesfield, Cheshire.
L. Teasdale, 5 Warren Drive, Eastcote, Ruislip, Middlesex.
C. Burt, 6/23 Knowle Road, Stockwell, London, S.W.9.
L. Clay, St. Lukes Vicarage, The Green, Wallsend-on-Tyne.
D. Heaton, 11 Royal Crescent, London, W.11.
M. Jones, 104 Penrich Road, Park End, Middlesbrough, Teesside.
D. Adams, Hame, 13 Kentish Lane, Brookmans Park, Herts.
S. Wiggins, 130 Foden Road, Great Bark, Birmingham 22a.
E. Hays, 5 Grosvenor Gardens, London, N.W.2.
A. Slcombe, 37 Osborne Road, Bridgewater, Somerset.
S. Bolton, 1 Sudlow Street, Cobridge, Stoke-on-Trent, Staffs.
S. Gough, 21 Fore Street, Evershot, Dorset.
J. Barrington, Woodlands Cottage, Scurmey, nr. Haverhill, Suffolk.



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